Bill Clinton, Al Gore Visit LC

Library of Congress

INFORMATION BULLETIN

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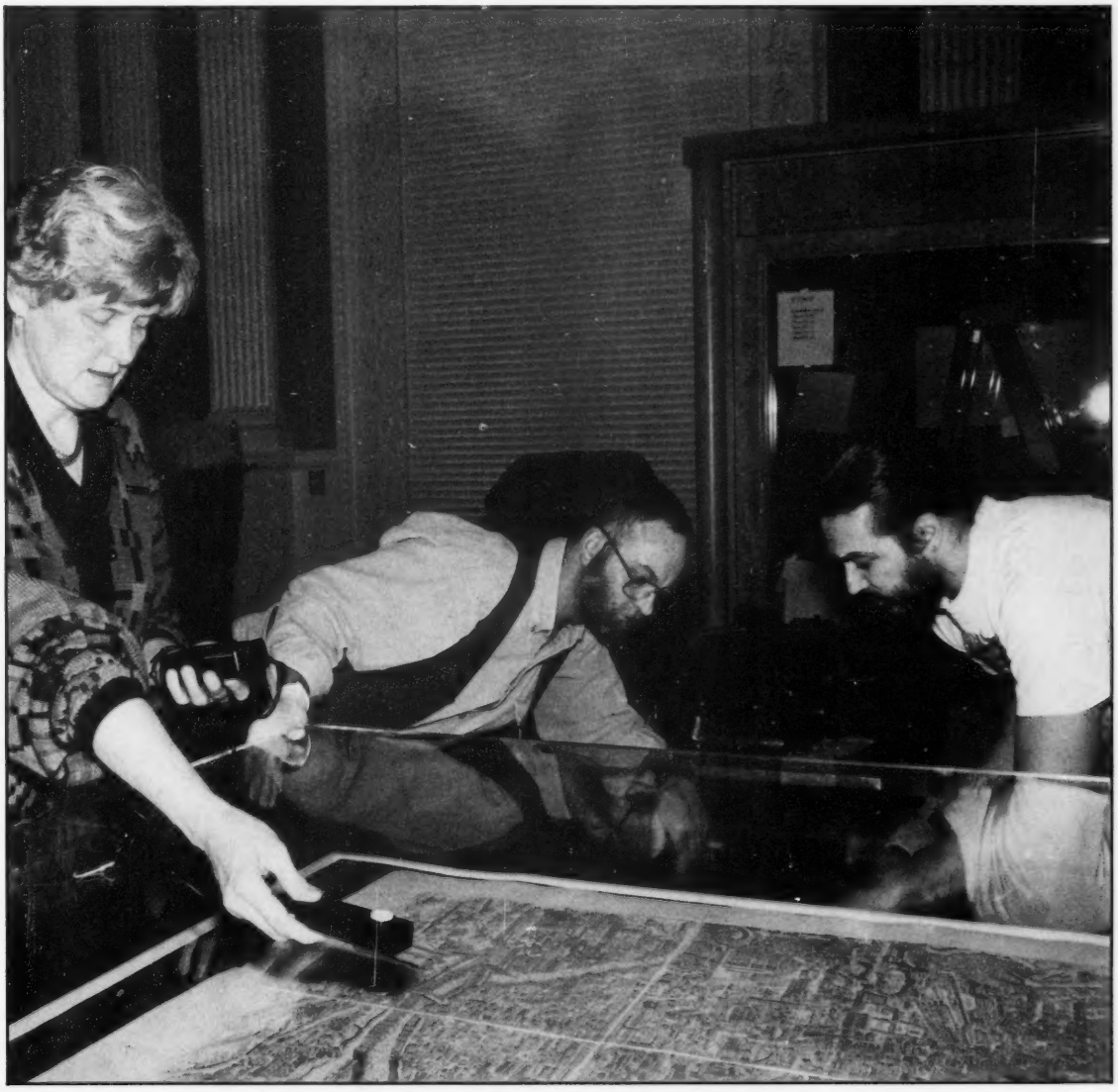

LC's Vatican Library Exhibition

Library of Congress

INFORMATION BULLETIN

JAMES H. BILLINGTON
Librarian of Congress

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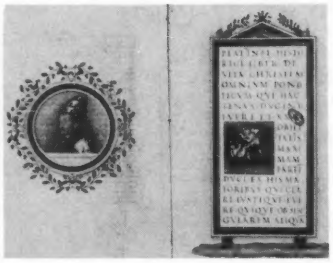

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On the Cover: Margaret Brown of the Preservation Directorate uses a light meter to make sure a print will not be harmed by overexposure as workers install the item in its case for the exhibition "Rome Reborn: The Vatican Library and Renaissance Culture." *Photo by Jim Higgins*

Cover Stories:

☐ More than 60 years ago, the Library of Congress helped the Vatican Library catalog its holdings. Now the Vatican is repaying the favor with its loan to LC of 200 rare and rarely seen items from its collections. The exhibition "Rome Reborn" offers a once-in-a-lifetime opportunity to view these materials. 14

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GUY LAMOLINARA, Editor
LUCY D. SUDDRETH, Editorial Assistant
ANN M. JEFFERSON, MALINDA B. NEALE, PEGGY F. PIXLEY, Composing

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Head and shoulders above the crowd: President-elect Bill Clinton stood out among a gathering of well-wishers during a reception in the Madison Hall Dec. 7 for new members of Congress and their spouses. *Photos by Jim Higgins*

Clinton, Gore Pay the Library a Visit:

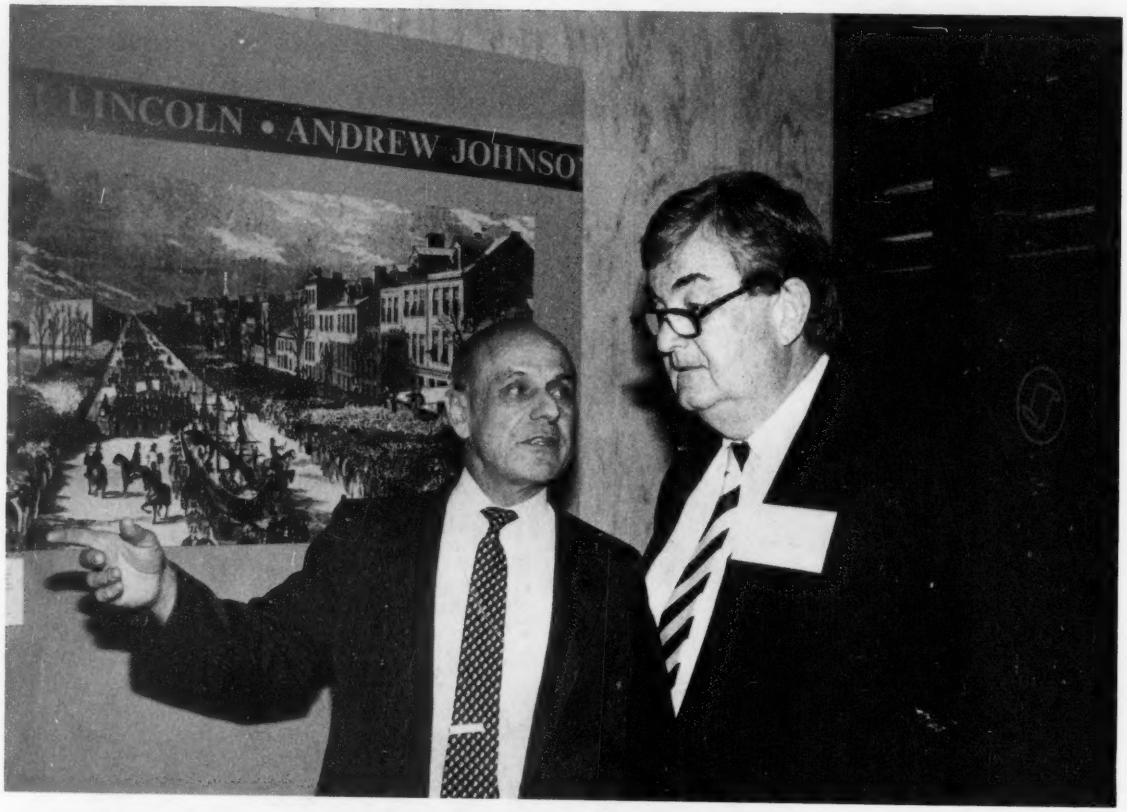
LC Hosts Events for New Congress Members

New Congress members and their spouses turned out in large numbers for a reception and dinner at the Library on Dec. 7. So did President-elect Clinton and Vice President-elect Gore.

Although a microphone had been set up in Madison Hall to address the crowd, Bill Clinton and Al Gore hadn't come to make public pronouncements. They came to press the flesh with the new legislators, their spouses and LC staffers lucky enough to have received an invitation to the event.

A steady stream of well-wishers made their way toward Gov. Clinton and Sen. Gore, who stayed for about 40 minutes before waving goodbye and being whisked away by the Secret Service personnel.

Those in attendance had an opportunity to look at a number of displays of Library services set up in Madison Hall—such as those from the Congressional Research Service (CRS), the National Library Service for the Blind and Physically Handicapped, the Loan Division and the Law Library. There was also an online version of LC's Russian archives exhibition; the Library's computer catalog through ACCESS, a touch-screen system; and American Memory, a pilot project that makes available on CD-ROM some of the Library's unique collections. Library staff members were available to demonstrate the automated services



Curator Andrew Cosentino explains the significance of an image in the exhibition "I Do Solemnly Swear . . ." to Rep. Charlie Rose, who attended the Dec. 7 events; Sen. Gore and Gov. Clinton share a laugh with Dr. Billington.

and explain how members could take advantage of the extensive resources of the institution.

Librarian of Congress James H. Billington, Daniel P. Mulhollan, acting Deputy Librarian, and CRS Director Joseph Ross all delivered brief remarks at the dinner in the Montpelier Room.

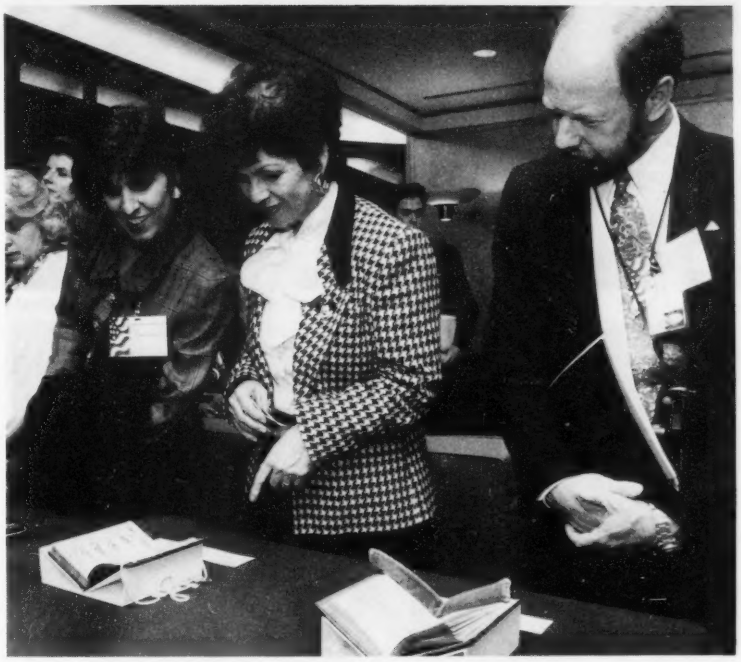
The evening was made possible by the generous support of the Prince Charitable Trusts. Frederick Prince, a trustee of Prince Charitable Trusts and a member of the Library's Madison Council, attended the dinner with his wife, Diana.

Mr. Mulhollan, whose office took a lead role in the Library's participation in the orientation of newly elected members of Congress, said: "It was a great opportunity to orient the new members to the resources and services of the Library of Congress at a time when their interest and enthusiasm were at a high point."

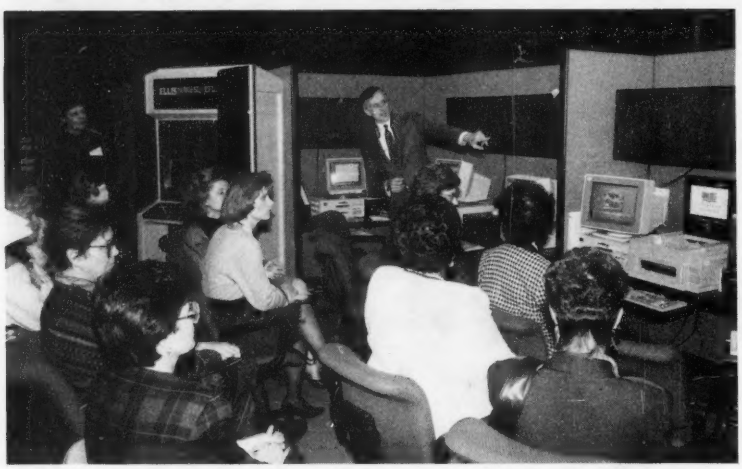
This was not the first time the Library had hosted the new members and their spouses. They got their first official look at the Library at two prior events last month.

Cosponsored by Rep. Charlie Rose (D-N.C.), chairman, and Rep. Bill Thomas (R-Calif.), ranking minority member, of the Committee on House Administration, which was responsible for the bipartisan effort to orient new House members to the responsibilities they will assume in January, both events gave the legislators a chance to learn more about the Library and how it is prepared to serve them and their constituencies.

Congressional spouses spent several hours at the Library on Dec. 2. Greeted by Librarian of Congress James H. Billington and acting Deputy Librarian of Congress Daniel P. Mulhollan in the Pickford Theater, the 40-member group was divided into three sections to tour different areas of the Library. All the spouses visited the new Rosenwald Room, which is named for Lessing J. Rosenwald, who donated the



Two-month-old Thomas Barrett Jr. attended along with parents Thomas Mark Barrett, newly elected Democratic representative from Wisconsin, and Kristine Barrett; congressional spouses view rare items in the Rosenwald Room.



Library's most valuable collection of rare books; received a short briefing from Peter VanWingen about some of the treasures of the Rare Book and Special Collections Division; and viewed the Main Reading Room from the glassed-in gallery outside the Rosenwald Room. Later, they split up to visit other reading rooms such as Music, Manuscript and Geography and Map.

American Memory and the Conservation Laboratory were also on the itinerary.

During the tours, and while enjoying lunch in the Madison Hall, the spouses had a chance to become better acquainted with each other as well as to learn more about the Library and its programs from LC staff members seated at the various tables.

"What surprised me was the extent of the spouses' knowledge about the Library and the range of their interests. Several had already used some of the Library's reading rooms, and others asked about strategies for pursuing their own research projects," commented Keith Ann Stiverson, a member of LC's Congressional Services Team and one of the day's tour leaders.

After lunch the spouses were treated to an informal discussion of legislative policy and procedures by Ilona Nickels of the Congressional Research Service.

"I am looking forward to coming back to the Library to research my next book," said Arianna Huffington, wife of new member Michael Huffington, a Republican from California's 22nd District. "It's such a wonderful place."

–Helen Dalrymple

CRS Director Joseph Ross (top) delivers remarks during dinner in the Montpelier Room; Carl Fleischhauer, American Memory director, demonstrates the project to spouses; the Librarian greets the spouses in the Pickford Theater.

Dr. Billington announces the latest additions to the National Film Registry during a Dec. 3 news conference; David Francis, chief of the Motion Picture, Broadcasting and Recorded Sound Division, takes a question from a reporter. *Photos by Yusef El-Amin.*

'Not Academy Awards Night':

National Film Registry Recognizes 'Cultural, Aesthetic Value'

Those in attendance had come to hear an announcement of 25 "significant" films.

But this event was not "Academy Awards night," as Librarian of Congress James H. Billington said. Nor was it held to honor the best films, but to recognize those that have "cultural or aesthetic value," he said.

During a Dec. 3 news conference at LC, the Librarian announced the latest 25 movies to be added to the National Film Registry, bringing the total to 100 (see box on page 8). This annual event, which began in 1989, recognizes America's "culturally, historically or aesthetically" significant films. The Librarian also made note that although all the films on the list meet those criteria, some of them may also present "reprehensible points of view."

The purpose of the registry is not only to pay tribute to the movies themselves but also to draw attention to the need to preserve film's heritage, which is "disappearing from the American memory," said the Librarian. "We have never had and still do not have" the resources needed to preserve all the films that are deteriorating. "America's endangered film heritage is . . . substantially depleted and is dying," he said, referring to movies from the teens and '20s, only a relative handful of which have survived to the present day.

The Library collects and preserves archival copies of the registry films as initially released. The National Film Registry Seal may be exhibited only on films that meet the same standards as those in the Library's registry collection.

During a question-and-answer session, a reporter wanted to know how many films on the list had deteriorated to the point of being "lost." David Francis, chief of the Library's Motion Picture, Broadcasting and Recorded Sound Division, emphasized that the Library has "not let something go in our *own* collection which we think should be preserved. He noted, however, that preservation efforts can be likened to triage, since "we do not have the resources to save everything that has survived."

The Librarian did not independently make final selection of the films in the registry. Last summer the general public was invited to submit suggestions, as were people in the movie industry. In September, members of the National Film Preservation Board met in Washington to consider the suggestions and advise the Librarian on his choices. Members also discussed coordination of America's film preservation efforts.

Public hearings will be held in February in Los Angeles and Washington; organizations and businesses involved in the production, study, use and preservation of films have been invited to submit written comments or requests to testify. A study of film activities, to be completed

June 26, is a preliminary to the Library's establishment of a national film preservation program in conjunction with film archivists and owners of film copyrights.

Before Dr. Billington made his announcement attendees were shown a film that demonstrated how deterioration affects film. According to Patrick Loughney, theater curator in the Motion Picture Division, it is a film's emulsion that deteriorates. Some film deterioration can be seen, but some "you can smell with your nose," he said as he invited the audience to examine some deteriorating film stock.

Mr. Francis told the audience that movies are now preserved on safety film that will last at least 100 years, "under *our* conditions" at the Library's vaults in Dayton, Ohio. But he warned: "If a safety film is sent to us that was badly stored" someplace else, it may not last that long.

–Guy Lamolinara

The List

"Adam's Rib" (1949)
"Annie Hall" (1977)
"The Bank Dick" (1940)
"Big Business" (1929)
"The Big Parade" (1925)
"The Birth of a Nation" (1915)
"Bonnie and Clyde" (1967)
"Carmen Jones" (1954)
"Castro Street" (1966)
"Detour" (1946)
"Dog Star Man" (1964)
"Double Indemnity" (1944)
"Footlight Parade" (1933)
"The Gold Rush" (1925)
"Letter from an Unknown Woman" (1948)
"Morocco" (1930)
"Nashville" (1975)
"The Night of the Hunter" (1955)
"Paths of Glory" (1957)
"Psycho" (1960)
"Ride the High Country" (1962)
"Salesman" (1969)
"Salt of the Earth" (1954)
"What's Opera, Doc?" (1957)
"Within Our Gates" (1920)

Murder at Large:
Crime Writer Edna Buchanan at LC

Edna Buchanan signs an autograph during her Dec. 3 visit to the Library. *Photo by John Sullivan*

Edna Buchanan has not led a quiet life.

Since beginning her career as a reporter for the *Miami Beach Sun* in 1965 followed by 18 years with *The Miami Herald*, she has covered 5,000 violent crimes, 3,000 of them murders. Often, it's been a thankless job.

"No one loves a police reporter," Ms. Buchanan explained during her visit to the Library on Dec. 3, in a program sponsored by the Gertrude Clarke Whittall Poetry and Literature Fund. "I've been threatened with arrest and subpoenaed, had rocks thrown at me, received threatening letters and gotten nasty phone calls, some of them from my editors." Despite the hassles, dangers and long hours, Ms. Buchanan seems to revel in–and revere–her job.

"Reporters are the last people in this world who can get things done," she said. "Their stories cut through the red tape and rescue people, just by getting the word out. When reporters start digging and publishing, things happen. People respond when they hear about trouble. They're very generous with information and help. Often, the public can do more to solve crimes or solve problems than cops or politicians can on their own."

Ms. Buchanan shares many Miamians' distrust of government and, to some extent, the courts. "Many people feel they're being victimized twice; first by the criminals and then by the justice system. After a while, it's easy to believe that the only real justice is street justice."

Yet, despite Ms. Buchanan's sympathy for the plight of victims, she is remarkably matter-of-fact in describing the strange, often dangerous,

"When he saw the policeman walk toward him he threw [the severed head] at them. The guy who caught the head was a rookie and did what any normal person would do: He threw it back."

world of Miami. Her tales of city crime sound like a combination of the television series "Top Cops" and a Stephen King novel.

She described, for example, an incident in 1988 involving two ROTC students who brought home a claymore mine to examine. It blew up, turning the house and yard "into a parking lot."

Then there was the naked man who was seen walking down a quiet suburban street, carrying his girlfriend's head under his arm. "When he saw the policemen walking toward him he threw it at them. The guy who caught the head was a rookie and did what any normal person would do: He threw it back."

And, who could forget the notorious Widow Elkin whose husbands had a bad habit of dying on her? The bereaved survivor's last spouse was slammed on the back of his head by a frying pan while watching "Family Feud."

Over the years, Buchanan built an appreciative audience among readers and Florida police by chronicling a variety of stories ranging from violent crimes to the misfortunes of ordinary, quietly brave people. She has spent most of her life as a reporter cruising an excitable, gun-ridden city with a huge and diverse immigrant population and one of the highest crime rates in the nation. In 1981, Miami was dubbed "the nation's crime capital," with 637 murders on the books; Ms. Buchanan covered them all that year, along with many hard-luck stories about the poor and the sick on Miami's streets. Readers throughout the city responded with leads that led to murderers and money, and help for those who needed it.

The journalist admitted she has willingly sacrificed a home life to pursue her career to the fullest. After two failed marriages, she has chosen to remain single and never seems to have time for the hobbies other less driven souls enjoy. This single-minded dedication has paid off. In 1986 Ms. Buchanan won the Pulitzer Prize for general reporting, an achievement based on her reporting on 10 of the 200 cases she covered that year. The reporter helped to break the recent case of the highway robbers who were shooting drivers on I-95. The information she published about this case persuaded a state official to provide additional manpower to law enforcement personnel to hunt them down.

Ms. Buchanan also printed victims' accounts of the "pillowcase rapist," which helped police and the public learn more about this elusive killer; she also interviewed a grieving father, arrested after killing his daughter, who lay permanently comatose after a life-threatening domestic accident. Despite the violence and tragedy in these accounts, many of which are described in her 1992 nonfiction work, *Never Let Them See You Cry*, Ms. Buchanan sparked laughter among the audience by describing several lighthearted, almost slapstick incidents that occurred on her beat.

"One day, I heard about a robbery in progress at a liquor store whose owner had been held up four or five times before," she recalled. "I arrived just as the owner ran out of the store and down the street to flag down some cops, so I ran in. I saw a whole row of broken whisky bottles on the floor and a man, crouched and trembling over in the corner. I tried to find out from him what he'd seen but he was pretty shook up and just kept repeating, 'I don't know nothing.' Meanwhile, the owner had come back with the cops who stood outside with their faces pressed against the window looking in and gesturing for me to come outside. But I ignored them; I knew how eager they were to whisk their witness away and I didn't want to lose my chance to talk to the guy.

"He turned out to be a lousy interview, couldn't tell me anything. Finally, I gave up and walked back out on the street. Then the police, who by this time were gesticulating wildly at me, rushed in and handcuffed the guy. *He* was the robber.

"Later, I was subpoenaed to testify—by the defense," she continued. "They wanted me to tell the jury what a gentleman the guy had been when I'd tried to talk to him. I told the judge that he had been a perfect gentleman but a lousy interview. She gave him 20 years."

Then, there was the case of the eager intern who managed, inadvertently, to thwart a narcotics bust staged by the Ocala Police Department. Young Herb was assigned to monitor the radio's police channel to alert editors how much copy space to leave for breaking stories. Meanwhile, Ms. Buchanan was on her way to cover a drug raid at a pool hall. She arrived at the stakeout, where the cops were waiting for the key suspects to arrive. They were late and Herb became nervous, wondering, as the hours passed, if he'd missed it. He called police headquarters but they refused to

"Hemingway once said that anyone who wants to write fiction should work for a daily newspaper, but never for longer than 18 months. I'd overdone it by several decades."

divulge information. Finally, he grew desperate and called the pool hall, asking if the cops had arrived.

"We were out in the bushes, still waiting, when all these people came pouring out of the building. The police realized what was happening and rushed the place; as we got close we heard the toilets flushing nonstop. The police found some narcotics lying around but not enough evidence to charge any one person with possession, so the whole thing fell through. I never told the cops how we'd been made [identified], but I had my suspicions, and later, when I confronted Herb, he confessed. Just goes to show, sometimes you can't even trust the people you work with."

Despite the excitement of her job, Ms. Buchanan insisted that she'd always planned on being a novelist. She remembered accepting her first reporting job almost as a temporary concession. "I thought it would be a great way to make a living while writing the Great American Novel."

It took her until the mid-1980s to exchange the newsroom for the world of fiction.

"Hemingway once said that anyone who wants to write fiction should work for a daily newspaper, but never for longer than 18 months," she said. "I'd overdone it by several decades."

Finally, thanks to a one-year sabbatical from the *Herald* that she has since renewed several times, Ms. Buchanan has written two fact-based books on Miami's crime beat, *The Corpse Had a Familiar Face* and *Never Let Them See You Cry*, but seems even more proud of her novels, the first of which, *Nobody Lives Forever*, was nominated for an Edgar award. She went on to write *Contents Under Pressure*, a fictional reporter's view of a man's murder and subsequent not-guilty verdict that sparked a series of riots in downtown Miami. Published in 1992 but written six months before the Rodney King incident (in which an unarmed black motorist was beaten severely by several white police officers who were later acquitted of brutality charges), it reads like an eerie portent of the Los Angeles riots.

After reading several passages from her work, she offered advice and answered questions about her life as a writer.

"I enjoy the excitement and close interaction you get from working in a newsroom, and at first it was hard to work at home alone," she recalled. "When I started my first novel, I immediately started looking around for my notes, but there weren't any. I was on my own. I miss the constant communication with other reporters and the instant gratification you get from seeing your work published in the next day's paper and hearing from readers. Sometimes, I want to deliver my books door-to-door and force people to read them, at gunpoint if necessary!

Ms. Buchanan bemoaned the fact that young writers cannot break into the newspaper field the way she did decades before. A high school dropout, she was hired by an editor who was glad that she had no prior news writing experience—in other words, bad habits—to unlearn.

"But there are no more small-town papers anymore," the author noted. "They're all owned by bigger papers and they want to see lots of credentials and experience before they'll hire you."

Throughout her talk, Ms. Buchanan expressed a fierce love of Miami, despite its high crime rate. She claimed that most people, including reporters, feel compelled to carry guns. (Although Ms. Buchanan did not say during her talk whether she carries a gun, it has been reported in other media that she keeps a .38-caliber revolver in her car's glove compartment and practices at a shooting range. So far, she has never used her gun elsewhere.) "It's a joy to live there [in Miami], it's never boring."

But she also worries about the city's future, especially as the nation prepares to welcome a new president. "I hope Bill Clinton doesn't let all of Haiti move into Miami," she said bluntly. "We've absorbed and been through so much over the years, I can't help but wonder how much the city and the community can take."

Ms. Buchanan insists that she would like to return to her desk at *The Miami Herald* some day. "I don't want to cut the cord. It's the only security I've ever known." But she speaks with even more fondness of her novels and admits she has the plots for six more in her "Britt Montero" series already mapped out.

"Books are like your children," she said, simply. "They take nine months to write; the manuscript weighs six pounds and it's something lasting you can leave behind when you're gone. Like all of your kids, you send them out into the world and hope that some day they'll send back money."

—Barbara Bryant

Former NEA Chief Cites First Amendment

Congress should either appropriate funds for the arts and stand by artists' First Amendment rights of free expression or not fund the arts at all.

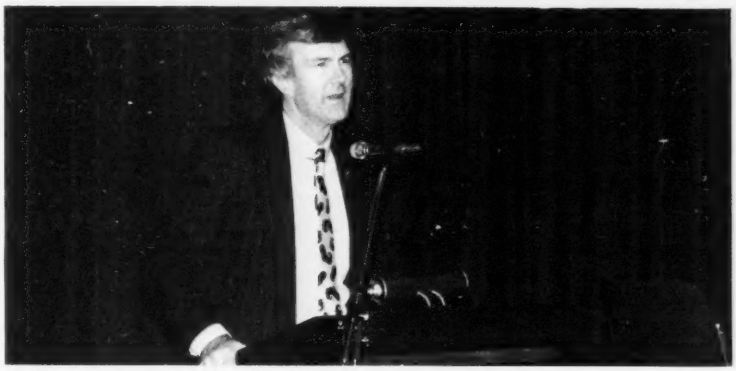
So said John Frohnmayer at a Dec. 3 evening reception that opened the Library of Congress Professional Association's 21st Annual Employee Arts and Crafts Exhibition. He was fired in February 1992 from his job as director of the National Endowment for the Arts (NEA).

"When government decides to support the arts, it must do so with fealty to the First Amendment," said Mr. Frohnmayer, former chairman of the Oregon Arts Commission and an Oregon trial attorney with a specialty in First Amendment issues. "The job of the artist or the writer is to tell the truth, to tell the truth as they see it," he said. "Congress says artists can do whatever they want—but not with the taxpayers' money."

Introduced to a full house by Dr. Billington, Mr. Frohnmayer, an accomplished singer known to burst into song at business meetings, traced the concept of the Bill of Rights to early Greeks and Romans and said those principles apply to the arts. "The concept [of free speech] is one we in the U.S. have not given its due—especially not during the last three years that the NEA has been in such turmoil," he said.

Mr. Frohnmayer believes Congress applies a different standard to the NEA than to other agencies. "Somehow, because the taxpayer is involved, Congress thinks it should have a line-item veto over what each individual artist creates," he said. "This is not done with the Defense Department or any other agency. If Congress chooses to support the arts, it must do so on an even playing field. This is a lesson Congress must learn."

Mr. Frohnmayer spoke about the dangers of censorship. He said the Corporation for Public Broadcasting, attacked for being "too left-leaning," had "caved in to pressure" and, consequently, had lost much of its integrity.



John Frohnmayer: "We are losing the fundamental bedrock of beliefs that hold us together as a nation." *Photo by Craig Hobson*

"This can happen to any other agency—even the Library of Congress—if we let it," he warned.

During his talk Mr. Frohnmayer outlined what he believes are some popular misconceptions about the nature of art. "There is a notion that art should somehow be uplifting. This idea is historically bound—it was prevalent in the 19th century—and is based on the belief that art has no inherent utility," he said.

Mr. Frohnmayer suggested that this idea allows people to believe that publicly supported art must, therefore, "be on good behavior."

Some other beliefs of Mr. Frohnmayer: First, the government should not be involved; second, a work of art should not require effort for a viewer to understand it; and third, works of art should not try to make the viewer confront societal problems.

Mr. Frohnmayer discussed two controversial works, Andres Serrano's "Piss Christ" (a photo of a crucifix submerged in urine) and David Wojnarowicz's "Christ with Crown of Thorns" (a collage that depicts Christ with his arms at his sides and a hypodermic needle stuck in one arm). One interpretation could be that this is Christ taking on the sins of the world, said Mr. Frohnmayer, who once considered going into the ministry and attended the Union Theological Seminary in New York from 1964 to 1965 as a Rockefeller Fellow.

"What was lost in the fray [over these works] was the artists' statement of intent. The real tragedy is that the debate never got to the level of what the pieces meant," he said.

"This is a very dangerous way to carry on debate. Critics are often outraged by someone else's description."

Mr. Frohnmayer said the First Amendment is strained by tension between artists' rights to express their versions of the truth and society's desire to avoid issues that might offend some of its members. Another strain is the First Amendment right to worship—or not worship—as one chooses. A third, he said, is caused by isolation brought about by the electronic media.

"We don't get together to intellectually duke out the issues. We don't talk across economic, geographic or racial lines. We are losing the fundamental bedrock of beliefs that hold us together as a nation," he said. "There is certainly the throwing of epithets and protest, but there is no *place* anymore where we assemble and debate these issues."

Censorship, said Mr. Frohnmayer, reflects more about what the censor brings to the object than the object itself. "Decency is in the eyes of the beholder."

The speaker commented that some of the most shameful episodes in American history involved the repression of unpopular ideas.

He concluded by warning the audience that maintaining a democratic society requires constant vigilance from its members. He noted one difference between free and repressed nations. "Totalitarian societies typically support safe art—art that reflects the past. Rarely do you find such a state supporting artists who are working on the cutting edge."

He then took questions from the audience. In response to a question about recent NEA handling of congressional pressure, he said he felt the NEA had fought the battle poorly. "Rather than saying that the items [in question] were mistakes, we should have approached it on a purely First Amendment basis. This is the ultimate debate. It may be the time for our society to decide if it can deal with offense."

When asked about the capacity for debate when all the people engaged in the discussion are not intellectually sophisticated, Mr. Frohnmayer replied that the issues must still be addressed and the arguments presented. He noted that the issue of offensive art involves two participants—the speaker and the listener. "The First Amendment says the speaker has the rights, not the listener."

—*Patricia Craig*

News from the Center for the Book

1992's Reading Campaign Breaks Record

"Explore New Worlds—READ!" the Library's 1992 national reading promotion campaign, brought 117 educational and civic organizations into a national partnership on behalf of reading. This is the largest number of organizational partners to participate in a Library of Congress campaign, a program that began in 1987 with the Center for the Book's "Year of the Reader" project and will continue in 1993–94 using the theme "Books Change Lives."

"We are grateful to our partners for their involvement, ideas and enthusiasm," said John Y. Cole, director of the Center for the Book. "We look forward to continuing many of the useful projects in future campaigns."

The 117 national and international organizational partners, from the AFL-CIO to the Women's National Book Association, participated by developing projects that used the theme; by publicizing the theme and their involvement with the Library of Congress in the effort; or by making a financial or in-kind contribution to the campaign.

Barbara Bush was honorary chair of the "Explore New Worlds—READ!" campaign, continuing to encourage participants and sponsors as she did the previous year as honorary chair of "The Year of the Lifetime Reader."

1992's exploration theme focused on the importance of reading as a way of learning about the world and about other people, places and cultures. It highlighted the literature of exploration and travel and the links between place and imagination. The significance of geography was emphasized, and many organizations tied their projects to events or other projects marking the Columbus quincentenary. For example, the U.S. Postal Service, one of eight government agency partners, commissioned a colorful poster that featured the 29-cent stamp commemorating Columbus's voyage. The poster was displayed in thousands of post offices nationwide and the Center for the Book distributed more than 7,000 copies to its state centers, other reading promotion partners and other organizations that promote literacy and reading.

Pizza Hut sponsored publication of the bright six-page campaign brochure that presented ideas about how individuals, families, schools, libraries, national organizations, businesses and labor unions could participate in the campaign. Pizza Hut and the Center for the Book distributed more than 70,000 copies of the brochure. Another partner, the American Library Association (ALA), commissioned a poster and bookmark by children's book illustrator Patricia Polacco. Another ALA poster, titled "Explore Strange New Worlds," featured the *Enterprise* and its "Star Trek" crew.

At the Library of Congress, theme-related Center for the Book projects included publication, with the Florida Center for the Book, of John Malcolm Brinnin's *Travel and the Sense of Wonder;* development of a proposal, funded by the Lila Wallace-Reader's Digest Fund, for a three-year "Literary Heritage of the States" project centered on a traveling exhibit of LC's literary maps; and sponsorship of the first Library of Congress Halloween Mystery Celebration, an event to be held annually to encourage readers of all ages to "Explore New Worlds" through the mystery genre.

Other examples of projects:

☐ The National Alliance of Black School Educators publicized the campaign in the January–February issue of its newsletter and enclosed a copy of the Pizza Hut-Center for

the Book brochure for each of the 3,000 recipients.

☐ On Feb. 21, Gov. James Florio of New Jersey signed a proclamation declaring 1992 the year of "Explore New Worlds–READ!" At the ceremony, six students presented the governor with bound volumes of an annual publication of the New Jersey Connection, *New Jersey Students' Writing About Reading*, containing pieces selected from contributions from schoolchildren across the state.

☐ The American Association for the Advancement of Science published a "Bibliography of Exploration," 100 books in the sciences that will launch readers of all ages on their own voyages of discovery.

☐ The Corrective Education Association sponsored an essay contest for prison inmates. On July 7, at the association's annual meeting in Orlando, Fla., Center for the Book Director John Y. Cole presented books to the instructors of inmates who had participated in the contest. Books were also sent to the 11 contest winners.

☐ The executive director of the Modern Language Association wrote an editorial in the summer issue of the MLA *Newsletter* about the Center for the Book and the "Explore New Worlds" theme. The 177-page program for the MLA's 1992 convention in New York City was "dedicated to the Library of Congress's Center for the Book, whose 1992 theme is Explore New Worlds–READ!"

☐ The National Black Child Development Institute endorsed the center's partnership theme in its quarterly newsletter, *The Black Child Advocate*, suggested activities tied to the "Explore New Worlds" theme and recommended specific books for reading.

☐ The Library of America donated copies of *The Selected Writings of Thomas Jefferson* as prizes for winners of student "Explore New Worlds" contests and projects sponsored by organizational partners.

National Book Award Winner to Speak at LC

Paul Monette to Lecture Jan. 28

Paul Monette, whose book *Becoming a Man: Half a Life Story* won the 1992 National Book Award for nonfiction, will lecture at the Library at 5:30 p.m. on Thursday, Jan. 28.

Sponsored by the Center for the Book and the National Book Foundation, the talk will be presented in the Mumford Room on the sixth floor of the Library's James Madison Memorial Building. It is free and open to the public and no tickets are required.

Published by Harcourt Brace Jovanovich, Mr. Monette's book is an autobiography that focuses on the author's personal struggle to acknowledge and celebrate his homosexual identity. He has also written six novels and three collections of poems, in addition to *Borrowed Time: An Aids Memoir*.

Mr. Monette's talk is part of a series of National Book Week lectures at the Library of Congress that was launched by Richard Rhodes, the 1987 winner for nonfiction. He was followed by Thomas L. Friedman, Ron Chernow and Orlando Patterson. Their talks, combined with presentations by National Book fiction and poetry winners elsewhere in the country, are published annually by the Library under the auspices of the Center for the Book and the National Book Foundation, which administers the National Book Awards. For information, write the Center for the Book, Library of Congress, Washington, DC 20540-8200.

Legal Specialist Yorguy Hakim Dies of Stroke

Yorguy Hakim, senior legal specialist in the Near Eastern and African Law Division, died of a stroke Dec. 14.

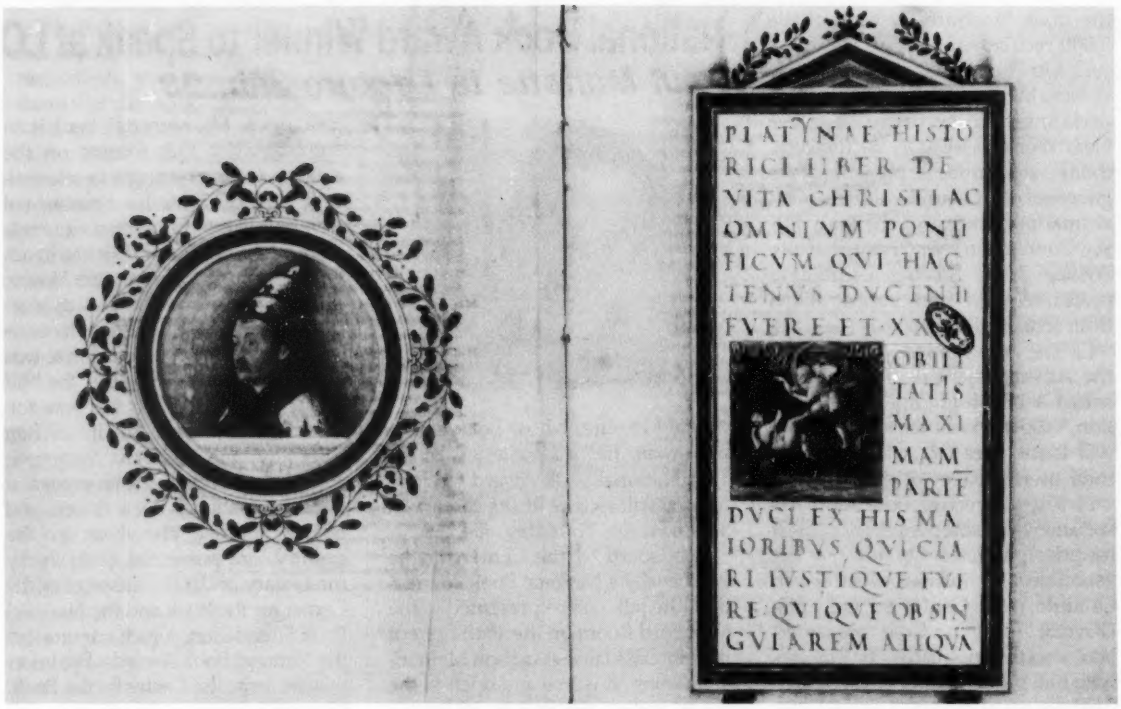
Dr. Hakim was born in Antioch, which at that time was part of Syria. He graduated from the Faculty of Law of the University of Damascus in 1941, and practiced law in Syria until 1947.

In 1947 he joined the Faculty of Law and Political Economy of St. Joseph University in Beirut. The following year, he became a member of the foreign service of his country and was sent to Washington in 1950 as a career diplomat, a post he held for almost 22 years.

Dr. Hakim attended Georgetown University in 1950–55, receiving two degrees, an M.A. in political theory and a Ph.D. in sociology and economics.

During 1971–1973, Dr. Hakim was employed with the United Nations as a consultant in economics in charge of all economic development projects executed in the Arab Republic of Yemen.

On Aug. 12, 1975, Dr. Hakim came to the Law Library's Near Eastern and African Law Division, where he served as legal specialist to research the law and legal literature of the Arabic-speaking countries of Asia and Africa. He covered research on these jurisdictions for Congress, for the Immigration and Naturalization Service and other agencies. He also provided reference for many readers during his time here. Among his work was *Yemen Arab Republic: A Country Law Study* and numerous other contributions to multinational congressional reports on a wide variety of subjects. He was fluent in several languages, including English, Arabic, French and Portuguese.



Bartolomeo Platina, *Lives of Jesus and the Popes;* Latin, ca. 1474. Bartolomeo Platina, librarian under Sixtus IV, compiled this set of sometimes quite critical biographies of the popes. This presentation copy of Platina's work contains emendations in his hand and a splendid miniature, shown here, of his and the library's patron.

ROME REBORN

The Vatican Library & Renaissance Culture

by Lisa Hoffman

This is the last in a series of articles on "Rome Reborn: The Vatican Library and Renaissance Culture," a major exhibition that opened at the Library Jan. 8 of approximately 200 items from the Vatican Library (for parts 1, 2 and 3, see the LC Information Bulletin, *Oct. 5, Nov. 2 and Dec. 14, 1992.) The treasures, many of which have never been on public display, will be on view in the Library's Jefferson Building.*

Some things, it seems, have ever been thus for librarians, even as far back as 500 years ago and deep within the frescoed walls of the Vatican Library.

Even then and there, getting borrowers to return books proved to be a headache. In 1519, for instance, the Vatican Library lent Cardinal Ximenes two manuscripts of the Greek Old Testament for his famed edition of the Bible in three languages. When the cardinal, a powerful figure in Spain, failed to return the texts, the Vatican librarian appealed to the highest authority in Rome for help—Pope Leo X. The pontiff sent the cardinal a recall notice, which in time produced the desired result!

That is but one of many tales that will be told in the groundbreaking Library of Congress exhibit, and its accompanying catalog, which will feature some 200 rare and beautiful items from the Vatican Library.

Marking the first public showing of many of these precious manuscripts, maps and books, the exhibit will explore the pivotal role of the Vatican Library in the development

of Renaissance scholarship and science. It also will offer an intriguing look at life through the ages at one of the world's greatest libraries, and at the characters and controversies that made history there.

The Vatican Library had a modest start in 1451, with the 1,160-book collection of Pope Nicholas V. Far more significant than the library's small size was the reach of the pontiff's vision in establishing a public institution "for the common convenience of the learned," as he deemed it. Neither exclusively religious nor secular, the library was to be used in the service of scholarship and good government—a charter markedly similar to that of the Library of Congress.

The Vatican Library "is basically a humanist library, a library that brings together every possible expression of the human spirit," said the Rev. Leonard E. Boyle, the current prefect of the Vatican Library and author of an essay on the institution's history, which will appear in LC's catalog of the exhibit.

Antonio Tempesta, "View of Rome," 1593. In the 1580s, Sixtus V, a cantankerous and determined pope, tried to clear the Roman streets of the thousands of prostitutes who normally thronged them. Though he failed at that, he succeeded in reorganizing streets and plazas. The Piazza del Popolo, where long straight streets converge and an obelisk provides a focus for marching pilgrims, is only one of the foci that he created for the public ceremonies so important in Counter-Reformation Rome.

This article is based largely on Rev. Boyle's essay, as well as on one by Anthony Grafton, chief curator for the exhibit and Andrew W. Mellon Professor of History at Princeton University. Both authors show that it was not until the reign of Pope Sixtus IV, who came to power 16 years after Nicholas died in 1455, that the Vatican Library begin to fulfill its promise.

Sixtus installed the books in a suite of rooms decorated with brilliant frescoes and 8-foot-high windows. The books were kept from "walking" away by the use of chains that secured them to the tables; borrowers had to take the chains as well as the books. In the mid-16th century, a notice posted on the wall warned that anyone who walked across the book-laden tables faced "ignominious expulsion."

The task of managing the collections fell to Bartolomeo Platina, who was named the Vatican's first formal librarian in 1475. For recompense, he received 10 ducats a month, free food, firewood and candles, and a heated workspace in winter.

Platina also had a staff of *scriptores*, the forebears of the modern assistants who do the scholarly research for catalogs of the library's holdings today. From Platina on, every librarian swore a solemn oath to preserve and account for every book in their charge.

By Sixtus's death in 1484, the Library held more than 3,600 manuscripts. During the next 50 years, the era of the High Renaissance, the Library's collections multiplied even more. Some of the new holdings came to Rome via rather unconventional acquisition methods.

For example, Pope Leo X gladly accepted at least one major manuscript that he knew had been purloined from the monks at Corvey. Vatican Librarian Fulvio Orsini sold his own books to the library in return for a pension, but kept the books until he died. Another librarian, Leone Allacci, ransacked one of the greatest Protestant libraries at Heidelberg and tore the bindings from all but the most extraordinary books so he could stuff more of them into his baggage.

As the institution grew, the administrators developed elaborate rules and procedures to control and

maintain the collection. The librarians drew up inventories of the books in notebook form, organized by author and subject. When the collection expanded, they created elaborate shelflists. Most of the original library records remain, and some will be included in the exhibit.

Until the early 17th century, the library lent out its holdings and used simple ledgers to record loans and their return. One 16th century receipt, which also will be in the exhibit, shows that even those on the path to sainthood were not exempt from the rules. In this case, Charles Borromeo, an Italian cardinal who would be canonized in 1610, dutifully returned the 12 volumes of canon law he had checked out.

Along with Borromeo, the most eminent scholars of the Renaissance used the Library's facilities. During this golden period for the Library, its holdings were available without regard to the user's religious or other views, and censorship largely was absent.

Cardinal Maffeo Barberini (Urban VIII), *Poems;* Latin; parchment; engravings designed by Gian Lorenzo Bernini; Rome, 1631. Cardinal Barberini, who later became Pope Urban VIII, was responsible for the spectacular interior decoration of St. Peter's, aided by the greatest artist of the 17th century, Gian Lorenzo Bernini. Urban was largely responsible for Bernini's meteoric rise. It is fitting that Bernini should have designed the engravings for this deluxe reprint of Urban's early poetic effusions.

The Library lost a measure of its integrity during the Counter-Reformation, when the institution's once-unrestrained commitment to free access for all readers and to all texts dissolved. Guglielmo Sirleto, Vatican librarian in the late 16th century, collaborated with the Roman Holy Office in drawing up lists of banned books and imposed the rules on the Library itself. He even burned a set of Byzantine anti-Western texts.

By the 17th century, however, the light of ecumenical intellectual freedom returned. The Library again welcomed unfettered scholarly pursuit, including that by Protestants. It acquired vast new holdings of manuscripts and books, most notably a spectacular assortment of items from Arab, Persian and Chinese lands.

Even though the intellectual atmosphere had lightened, outside scholars often were frustrated by the lack of access to the stacks. The Rev. Boyle quotes English diarist John Evelyn as complaining in 1627: "As to the ranging of the bookes, they are all shut up in Presses of Wainscot, and not expos'd on shelves to the naked aye."

That frustration continued through the 18th and 19th centuries. After Pope Clement XIII strictly limited the consultation of manuscripts, Spanish priest Juan Andres wrote a letter to his brother in 1785 in which, the Rev. Boyle recounts, Andres scored the Vatican Library for spending a fortune to create a lovely library full of important works "all for the sake of burying a host of codices and literary treasures, locking them away under double keys, watching over them so singlemindedly that no one can see them or know what they are, in a word, in order to make a cemetery of books, not a library."

It was not until the last quarter of the 19th century that, as Monsignor Eugene Tisserant put it, the Library

enjoyed "an awakening after a long sleep."

In 1883 Pope Leo XIII formally declared the Library open to qualified researchers. Not long after, a spacious reading room was opened, new collections were sought and acquired, and one of the first conservation departments in Europe was created. A large reference room opened with some 30,000 volumes.

At the turn of the 20th century, the Library turned its attention to providing and publishing catalogs of its manuscript holdings. Instead of simple inventories, it chose to produce a series of exhaustive catalogs in which each codex became the object of a "minidissertation," as the Rev. Boyle described them.

"The result of almost a hundred years of dedicated work on the part of the academic staff and of a goodly body of external collaborators is an impressive array of meaty catalogs, but the fact remains that some two-thirds of these manuscript holdings are still not at 'the common convenience of the learned,' " he wrote.

Valeriano, *Hieroglyphica;* Basel, 1556. Pierio Valeriano, one of the most cultivated Roman scholars in the decades before the sack of 1527, studied and edited Egyptian hieroglyphic lore exhaustively. His book, derived from late Greek sources, tries to argue that the symbolic wisdom of the Egyptians basically agrees with the fundamental teachings of Christian theology. The hieroglyphs were relics of a separate Revelation.

The condition of cataloging of the Vatican Library's book stock is much healthier, thanks in large measure to help from the Library of Congress and the Carnegie Endowment for International Peace, Rev. Boyle wrote.

This assistance was spawned in 1925 when Gen. William Barclay Parsons of the U.S. Corps of Engineers was writing a book about engineering in the Renaissance and found the Vatican Library to be a "rich mine of material . . . almost inaccessible through lack of a catalogue and of modern library classification and arrangement."

He suggested to the head of the Carnegie Endowment that the organization might be able to help. That set in motion a 13-year effort, from 1927 to 1939, in which Vatican Library staffers came to the United States and experts from America went to Rome—all with the goal of modernizing the Vatican Library's catalogs. During that time, two of the Vatican employees studied at the University of Michigan Library School at Ann Arbor and two worked in LC's cataloging department, where they not only learned about cataloging but helped refine LC's classification of theology. A team of cataloging experts, including LC director of cataloging Charles Martel, went to Rome in 1928 to catalog a sample portion of printed books there. Not long after, LC donated to the Vatican Library a complete set of Library of Congress printed cards.

In return, the Vatican gave some books to the Library of Congress, including the photographic edition of extant papal diplomata on papyrus. A larger gift, however, is the loan of items for the exhibition. The exhibition, the Rev. Boyle wrote, "is an attempt on the part of the Vatican Library at a distance of over 60 years to express its gratitude to all those from North America who con-

LC, Vatican Library Ties Go Back 60 Years

The loan of rare materials for "Rome Reborn" is, in the words of Vatican Library Prefect Father Leonard Boyle, "an attempt on the part of the Vatican Library, at a distance of over 60 years, to express its gratitude to all those from North America who contributed so forcefully to 'the common convenience of the learned,' which is at the heart of the Vatican Library."

The direct association between the Vatican Library and the Library of Congress began in the fall of 1927, when two employees of the Vatican Library were sent to the Library of Congress to work in the cataloging department. The visit was part of an overall project funded by the Carnegie Endowment for International Peace to improve the cataloging and organization of the Vatican Library.

In spring 1928, the chief cataloger of the Library of Congress, Charles Martel, led a group of American librarians who were sent to the Vatican to catalog sample portions of the collections as a guide for the Vatican to follow in the future. Working with Mr. Martel were C.M. Hanson of the University of Chicago; William Warner Bishop, director of libraries at the University of Michigan; William C. Randall, also of the University of Michigan; and the Norwegian John Ansteinsson of Trondheim, who later became director of cataloguing for the Vatican Library.

On the foundations laid by this group, the reference collection was classified according to the Library of Congress system, as were all new books. The reading rooms were renovated and the level of lighting improved and a new entrance was opened. Fourteen miles of steel shelving were added, and new catalog cards were added to a complete set of printed cards from the Library of Congress.

tributed so forcefully to 'the common convenience of the learned' which is at the heart of the Vatican Library."

Today, the Vatican Library employs 80, from "cleaners, bookfetchers and custodians to photographers, restorers, catalogers and *scriptores*," as the Rev. Boyle describes the staff.

Even though the library continues to be a research institution, it issues or renews about 3,000 cards to readers annually and serves an average of just over 100 users on any given day.

The Library's holdings now number almost 2 million printed books and serials; 75,000 Latin, Greek, Arabic, Hebrew, Persian, Ethiopian, Syriac and other manuscripts from the second century A.D. on; 65,000 units of archival volumes in 23 deposits, or *fondi;* 100,000 prints, engravings, maps and drawings; 330,000 Greek, Roman and papal coins and medals; and a small but priceless collection of sacred and secular artifacts.

The Rev. Boyle says the Vatican Library is moving into the computer age. By Christmas, its book and serials catalog will be fully machine readable.

The library now is exploring the development of digital transmission of books by satellite, whereby the library effectively could send a 500-year-old book to a researcher in, say, Rio de Janeiro–instantaneously.

"It will be a wonderful day when someone in Brazil . . . gets the Vatican Library on-line and says, 'Well, they've got that book I've been looking for for years' . . . and it's digitally transmitted immediately," the Rev. Boyle said in an interview.

"Perhaps a little wild, and to those who regard the Vatican Library as a research library which is only for the select few, perhaps a little outrageous. But the fact is we have to be in our times," he said.

Selected Exhibition Items

Following are some of the highlights of "Rome Reborn":

☐ Drawings by telescope inventor Galileo Galilei of sunspots he observed on May 3, 1612. These drawings proved that the sun was not the perfect, unchanging body that traditional Aristotelian cosmology considered it to be.

☐ A defense of the seven sacraments of the Catholic Church against Martin Luther supposedly written by Henry VIII. Added to the manuscript, in the monarch's own hand, is a couplet in which he presents the book to Pope Leo X. The manuscript was shown to famous visitors to the Vatican Library as early as the 16th century.

☐ Love letters, in English and French, to Anne Boleyn from Henry VIII. The letters, though undated, predate their marriage early in 1533 and presumably come from the period, toward the end of Henry's marriage to Catherine of Aragon, when he made Anne Boleyn pregnant and tried unsuccessfully to induce the Vatican to grant him a divorce from Catherine. In 1536 Anne herself would be executed, on a dubious charge of adultery.

☐ The Urbino Bible, a two-volume work dating from about 1476. It is considered one of the finest works of art of the 15th century because of its spectacular illuminations.

☐ One part of Euclid's *Elements,* a comprehensive treatise on geometry, proportions and the theory of numbers, written about 300 B.C. It is the most long-lived of all mathematical works.

☐ A copy of a set of Artistotelian philosophical and scientific texts regularly studied in Latin translation in medieval and Renaissance universities. This copy once belonged to the Florentine humanist Giannozzo Manetti, friend and biographer of Pope Nicholas V. After his death,

The Vatican Library: A Chronology

☐ **1451**—Pope Nicholas V conceives of a library "for the common convenience of the learned" and the Vatican Library is born. Nicholas's collection numbered about 1,160 books.

☐ **1475**—Pope Sixtus IV brings the Library to life, installing the books in a restored suite of rooms, building up the collection, and naming Bartolomeo Platina as the Vatican's first formal librarian.

☐ **1470-1525**—During the High Renaissance, the Library grew enormously. By 1481 a handwritten catalog by Platina showed 3,500 entries. As from its inception, the collections were available without restriction regarding the reader's religious or other views.

☐ **1517**—Protestant Reformation begins.

☐ **1570-1610**—Counter-Reformation. The Library inevitably suffered from the introduction of the Index of banned books (1558) and some limitations on access were imposed.

☐ **1623**—Most of the rich holdings of the Palatine Library in the Protestant stronghold of Heidelberg become part of the Vatican Library collection as war booty.

☐ **Mid-1600s**—The Library again welcomed unfettered scholarly pursuit, including that by Protestants. It acquired vast new holdings of manuscripts and books, most notably a spectacular assortment of items from distant lands.

☐ **1785**—Pope Clement XIII strictly limits the consultation of manuscripts, prompting Spanish priest Juan Andres to accuse the pope of overseeing a "cemetery of books not a library."

☐ **1883**—Pope Leo XIII formally declares the Library open to qualified researchers.

☐ **1927-1939**—The Library of Congress and the Carnegie Endowment for International Peace help modernize the Vatican Library's book catalog system.

☐ **1992**—Vatican Library holdings number almost 2 million printed books and serials; 75,000 Latin, Greek, Arabic, Hebrew, Persian, Ethiopian, Syriac and other manuscripts from the second century A.D. on; 65,000 units of archival volumes in 23 deposits, or *fondi;* 100,000 prints, engravings, maps and drawings; 330,000 Greek, Roman and papal coins and medals.

Exhibition *(Cont. from p. 18)*
Manetti's numerous books became part of the Palatine library at Heidelberg. They entered in the papal collections when the Heidelberg library was carried off to Rome during the Thirty Years War.

☐ A copy of an important 1572 letter regarding the nature of Greek music from the humanist Girolamo Mei to the Florentine musician Vincenzo Galilei, father of the great astronomer. The letter includes a discussion of the presumed power of Greek music to move the emotions. From these ideas, Galilei and his colleagues in Florence developed a new musical aesthetic that led to the development of opera and other baroque forms.

☐ A fine Carolingian manuscript of a work by the Roman comic poet Plautus, brought to Italy, like many other Latin classics, by the light-fingered bookhunter Poggio Bracciolini. The revival of secular drama in Renaissance Europe largely stems from the discovery of this book.

Euclid, *Optics;* Latin, 1458. Euclid's *Optics* is the earliest surviving work on geometrical optics. There were a number of medieval Latin translations, which became of new importance in the 15th century for the theory of linear perspective. This technique is beautifully illustrated here in the miniature of a street scene in this elegant manuscript from the library of the Duke of Urbino. It may once have been in the possession of Piero della Francesca, who wrote one of the principal treatises on perspective in painting.

Unveiling the Splendor:
The Library Reopens the Great Hall

On Jan. 8, for the first time in three years, the public was able to enter the Jefferson Building's bronze West front doors. The doors have been closed during the renovation and restoration the Library's famed Great Hall.

The reopening of the Great Hall and the second floor galleries is being celebrated with the opening of "Rome Reborn: The Vatican Library and Renaissance Culture," a major exhibition of treasures from the Vatican Library.

"The cleaning, restoration and conservation project represents the most extensive and expert attention that the Jefferson building has received since it was built," said James E. Cieutat, superintendent of construction, in the Office of the Architect of the Capitol (AOC).

The Great Hall has been restored and renovated as part of a seven-year project to restore the Thomas Jefferson Building (1897) and the John Adams Building (1939), under the direction of the Architect of the Capitol. The associate architect for the project is Arthur Cotton Moore & Associates.

Planning for the renovation of the two buildings began with a study in 1978. The opening of the James Madison Memorial Building in 1980 relieved crowding in these buildings and allowed the renovation plans to proceed. Congress funded the project through the Second Supplemental Appropriations Act of 1984 (P.L. 93-396), which provided $81 million for the work.

The renovation has been carried out in two phases. Phase I started in September 1986 and was officially completed in September 1989. Phase II, which includes the Great Hall, started in September 1991 and is to be completed in 1994. The general contract for Phase I was awarded to Grunley-Walsh Construction Co. The contract for Phase II was awarded to Grunley Construction.

Constructed from 1890 to 1897 in the Beaux Arts style at a cost of $6.3 million, the Jefferson Building is a monument to the taste and values of the American Renaissance. The building was designed by the Washington, D.C., firm of Smithmeyer and Pelz, after a national competition. Commissions were given to nearly 50 sculptors and painters—all Americans—and their work forms the most interesting record possible of the scope and capabilities of academic artists of that time.

The original artists were highly regarded academic painters of their day. Many of the murals were painted on canvas in the artists' studios in this country or in Europe and then shipped to the Library to be installed. Others were painted in oil directly on the plaster. The artists admired the effect of true fresco, and so left their oil paintings unvarnished to obtain a matte effect. Over the years the graceful murals on walls and ceilings became covered with soot and grime.

The art conservation has been directed by Perry Huston & Associates. "A staff of 10 have worked to restore about 110 extremely fragile murals," said Mr. Huston. These murals were painted by 20 different artists and have been restored from dark, dull images to brilliant, subtly lit scenes in bold colors, with intricate details and textures once again evident. Mr. Huston also said that the Jefferson project was one of the "most ambitious" jobs in which he has been involved.

The Architect of the Capitol has overseen the restoration of the marble, bronze, stained glass and wooden surfaces in the Jefferson Building. The AOC estimates that the renovation has involved cleaning some 40,000 square feet of marble walls, columns and floors; 20,000

(Cont. on p. 23)

A Reader's Guide to the Vatican Library

The vast treasures of the Vatican Library reflect a long and fascinating history of acquisition and collection touched by papal influence. Following are books and articles in English that may interest those wishing to know more about these collections and how they came to be:

Baumgarten, Paul Maria.
The Vatican Library. – In The Vatican : its history – its treasures / a compilation ed. by Ernesto Begni, James C. Grey, and Thomas J. Kennedy. – New York : Letters and Arts Pub. Co., [1914]. – p. 431–472 : ill., facsims.
N2940.B5

Burton, Margaret.
Famous libraries of the world : their history, collections, and administrations / by Margaret Burton under the direction of and with an introduction by Arundell Esdaile. – London : Grafton & Co., 1937. – xix, 458 p., xxxi plates.
Z721.B97
[Section on the Library]: p. 282–303.

Carlen, Claudia, I.H.M.
Popes and the Vatican Library. – In Translatio studii : manuscript and library studies honoring Oliver L. Kapsner / edited by Julian G. Plante. – Collegeville, Minn. : published for the Monastic Manuscript Microfilm Library by St. John's University Press, 1973. – p. 39–47.
Z1005.T83

Clark, J.W.
On the Vatican Library of Sixtus IV. – In Cambridge Antiquarian Society. Proceedings and communications. – Vol.Mar. 6, 1899) ; p. 11–61.
CC23.C2

Fifth centenary of the Vatican Library, 1475–1975 : catalogue of the exhibition. – [Vatican City?] : Biblioteca apostolica vaticana, 1975. – xxvii, 153 p., lxv p. of plates : col. ill.
Z810.B43 B5 1975
Includes bibliographical references and indexes.

Lomer, G.R.
A short list of references to the Vatican Library. – In Library quarterly. – Vol. 9 (Oct. 1939) ; p. 404–410.
Z671.L713

Orcutt, William Dana.
The magic of the book : more reminiscences and adventures of a bookman. – Boston : Little, Brown, & Co., 1930. – 314 p. : ill. (some col.).
Z4.O66
Notes by a visitor to the Library.

Rome reborn : the Vatican Library and Renaissance culture / Anthony Grafton, editor. – Washington : Library of Congress, 1993.
Not yet in LC
Catalog of an exhibition held at the Library of Congress.

Sayle, Charles.
The Vatican Library. – In The library. – Vol. 6 (Nov.–Dec. 1894) ; p. 327–343; 371–385.
Z671.L69

Sladen, Douglas Brooke Wheelton.
How to see the Vatican. – London : K. Paul, Trench, Trübner, & Co. Ltd. ; New York : J. Pott and Co., 1914. – xxxi, 441 [1] p. : ill.
N2940.S5
[Section on the Library]: p. 213–241.

Thompson, James Westfall, 1869–1941.
The medieval library. – Chicago : University of Chicago Press, 1939. – viii, 681, [1] p.
Z723.T47
Reprinted with a supplement by Blanche B. Boyer in New York
(Cont. on p. 23)

Researchers come from the world over to use the Vatican Library's unique collections.

LC Exhibition Features Landsat Images

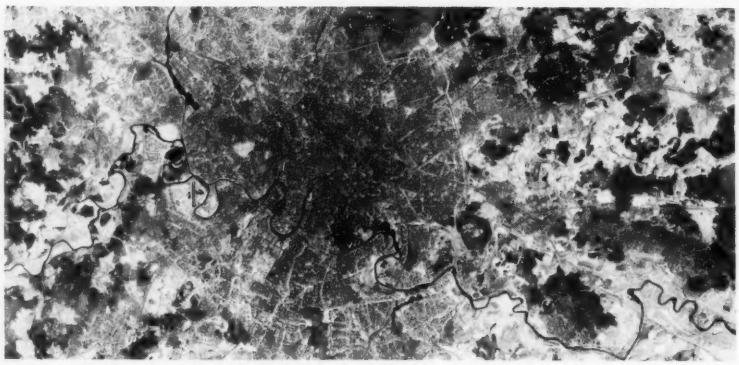
The Library's exhibition "Landsat: Monitoring Earth's Environment" allows visitors to view the planet from hundreds of miles out in space.

On display in the James Madison Building, the exhibition comprises 40 Landsat images of the natural and man-made worlds, ranging from views of Moscow to Brazilian rain forests and Mount St. Helens over a 15-year period. An image of the northeastern shore of the Caspian Sea introduces the display, which is located in the corridor outside the Geography and Map Division on the B Floor of the Madison Building. Hours are 8:30 a.m. to 5 p.m., Monday through Friday, and 8:30 a.m. to 12:30 p.m. Saturday. The exhibition runs through June 20, 1993.

This display of Landsat images is the largest ever shown in one place, according to the Earth Observation Satellite Co. (EOSAT), the private firm that now manages the U.S. Landsat satellites. EOSAT donated many of the images to the Library's Geography and Map Division.

The exhibition marks the 20th anniversary of NASA's launch of the first remote sensing satellite, later called Landsat 1, and its use of remote sensing technology, which provided not only a new viewing platform but also a tool with which to consistently and repetitively collect, analyze and monitor data on the earth's resources and environment.

Landsat images are not maps nor are they true photographs, although a photographic process is used to print them on paper for display. Rather than recording data by photographic means, the satellites' sensors measure energy reflected by the earth's surface in seven bands of the electromagnetic spectrum. This radiation is recorded in the form of digits and then is beamed to one of several receiving stations on earth, where it is stored as digital data on magnetic tape. Processed and enhanced by computers, the digital tape products and images are used by governments, businesses, scientists, agriculturalists and environmentalists in the everyday business of finding and managing resources.



The Moscow River snakes dramatically around this Landsat image of Moscow, which shows the capital city as a communications center ringed by airports, roads and railroad yards.

Science, government and businesses use them to monitor global change, analyze terrain, search for mineral deposits, assess agricultural yields and identify relief options after natural disasters.

Of the five Landsat satellites launched since 1972, Landsat 4 and 5 are still operational long after their projected lifetimes. They circle the earth 438 miles away from its surface and cover the same area every 16 days. Landsat 6, scheduled for launch in early 1993, will carry a sensor capable of detecting an object half the size of the smallest captured by those now in service.

James Flatness and Gary Fitzpatrick of the Library's Geography and Map Division are curators for the Landsat display and Sara Day of the Library's Office of Interpretative Programs is exhibition director. Images on display were donated to the Library recently by EOSAT and by Earth Satellite Corp., the U.S. Geological Survey, EROS Data Center and the Center for Earth and Planetary Studies at the National Air and Space Museum.

Workstation Publication Now Available Free to Libraries

Winston Tabb, associate librarian for Collections Services, announces the availability of *Ergonomics and VDT Use*, a laminated broadside prepared by the Collections Services VDT Ergonomics Committee. The broadside is being made available to libraries in the United States, free of charge, with a limitation of 50 copies per library.

The broadside summarizes recommendations for workstation configuration found in VDT literature. Specifically, it covers the adjustment of chairs, placement of the keyboard and monitor, viewing specifications and the importance of ergonomic pauses. It is an educational document and does not substitute for training in good ergonomic practices. It was originally issued to Collections Services staff in 1991 and is now being reissued with minor modifications.

Requests and queries should be addressed to Judy Mansfield, by mail, at Arts and Sciences Cataloging Division, Collections Services, Library of Congress, Washington, DC 20540-4310, on Internet at MANSFIEL@MAIL.LOC.GOV, or via fax at (202) 707-6269.

LC in the News

☐ If you are planning a trip by car or looking for an old landmark, you may want to consider the Library's Geography and Map Division. The Nov. 15 *New York Times* touts the division's map collection "as one of the most comprehensive in the world."

Patrons can be found researching landownership (both home and abroad) former rivers, roads and byways, for an old baseball stadium that once stood on a particular sight or for the best route to move hazardous wastes.

☐ The Librarian of Congress has acquired yet another title to add to his curriculum vitae. The *Los Angeles Times Magazine* referred to him in a Nov. 15 article as "King of the Stacks." In his attempt to increase the spread of knowledge by taking information in and getting it out to the world, Dr. Billington told the *Times*, "We are trying to accomplish in our time what Thomas Jefferson wanted to do when this place was founded. Jefferson believed that in order for an open society to function as it should, you have to have an ever increasing knowledge base. But to make knowledge available we have to keep modernizing and reviving our institutions."

☐ The fruits of the renovation of the west entrance, Great Hall and second floor galleries of the Jefferson Building was photographed in the Dec. 1992 issue of *Life* magazine.

The article noted that "when the bronze doors open into the Great Hall, it will look just as it did in 1897. And the Library of Congress again will be a monument to the grace of the past as well as the hope of the future—a true American renaissance."

☐ The Dec. 8 issue of *USA Today* covered the Library's reception for new members of Congress and their spouses (see stories beginning on page 3).

"He got an earful from me," Rep. John Mica (R-Fla.) told the national daily. Rep. Mica has been "pressing Clinton on his Haiti policy."

According to the newspaper, Rep. Bob Filner (D-Calif.) was impressed with the president-elect. Clinton "remembers what he did at each stop in the campaign," Rep. Filner said. And Rep. Spencer Bachus (R-Ala.) commented on Clinton's "good manners" for showing up for the event.

—Lucy Suddreth

Great Hall *(Cont. from p. 20)*

square feet of marble mosaic tile floors; and 8,000 square feet of mosaic tile ceilings with a gel or hydrogen peroxide poultice and a liquid surface cleaner.

The decisions made during the restoration relied heavily upon historical research of the original construction records, photographs and analysis of layers of paint. Considerable care was taken to ensure that modernization did not detract from the restoration. Examples include artfully hidden sprinkler heads in ceiling rosettes, a well-disguised state-of-the-art security system, new lighting fixtures, an underfloor duct system to support communications and hollow extruded aluminum replicas of decorative wooden and cast iron baseboards for cabling and electrical wiring.

A complete description of the decorative features and iconography of the Jefferson Building can be found in *The Library of Congress: Its Architecture and Decorations* (W.W. Norton, 1982) by Herbert Small, edited by Henry Hope Reed, for sale in the Madison Building sales shop.

—Lucy Suddreth

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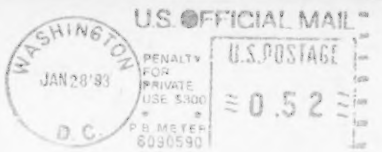

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